

TO all LOVERS of PSALMODY

MUSICK thou Charmer of all Human Race,
Thy Heav'nly Lays embellish ev'ry Grace :
All that is Fair and Lovely here below,
To Concord and sweet Harmony we owe :
The busy World to hear thy soothing Strains,
Their Care forgot, the Captive Slave his Chains ;
The Soul from pensive Thoughts by Musick freed,
Receives new Vigour, and flies on with Speed
Tow'rds lasting Bliss, where Heav'nly Arts do lead. }
Among all Arts and Sciences we find
None that like Musick, can relieve the Mind :
Then who'd despair or pine away with Grief,
Since here our Sorrow finds a sure Relief :

Whose Pow'r divine such Transports in us raise,
Poets to Musick yeild up all their Bays,
And own that Musick best expresses Musick's Praise.
Musick ! is in the Breath of Second Birth
The Saints Employment, and the Angels Mirth ;
The Rhetorick of Seraphims ; a Gem
In the King's Crown of New Jerusalem :
They Sing continually : the Exposition
Must needs infer, there is no Intermission.
I hear some Men hate Musick, Let them show
In holy Writ what else the Angels do :
Then those that do despise such sacred Mirth,
Are neither fit for Heaven, nor for Earth.



Wm Gull His Book Dec: 4 1747

~~in George~~ Wm Gull 1748

at N^o 3 in George alley near Goss Hall
Thomas Street Thomas

Wm Gull His Book
at N^o 3 in George alley near Goss
Hall Thomas Street

The Gamut or Scale of Music

C	sol re ut	Sol	Sol	la	la	fa	fa	fa	*mi	*la
F	la ut	fa	fa	sol	sol	la	*mi	*la	*la	*sol
C	la	la	mi	fa	fa	sol	la	sol	fa	fa
D	la sol	sol	la	la	mi	fa	sol	fa	fa	*mi
C	sol fa	fa	Sol	sol	la	la	fa	*mi	*la	*la
B	la be mi	mi	fa	fa	sol	sol	la	la	sol	sol
A	la mi re	la	la	mi	fa	fa	sol	sol	fa	fa
G	sol re ut	sol	sol	la	la	mi	fa	fa	*mi	*la
F	la ut	fa	fa	sol	sol	la	*mi	*la	*la	*sol
E	la mi	la	mi	fa	fa	sol	la	sol	fa	fa
D	la sol re	sol	la	la	mi	fa	sol	*mi	*la	*la
C	sol fa ut	fa	sol	sol	la	la	fa	la	sol	sol
B	fa be mi	mi	fa	fa	sol	sol	la	sol	fa	fa
A	la mi re	la	la	mi	fa	fa	mi	fa	*mi	*la
G	sol re ut	sol	sol	la	la	la	*mi	*la	*la	*sol
F	fa ut	fa	fa	sol	sol	la	la	sol	sol	fa
E	la mi	la	mi	la	mi	fa	sol	fa	fa	*mi
D	sol re	sol	la	sol	la	la	fa	*mi	*la	*la
C	fa ut	fa	fa	fa	sol	sol	la	la	sol	sol
B	mi	mi	la	mi	fa	fa	sol	sol	fa	fa
A	re	la	la	mi	fa	fa	sol	sol	fa	fa
G	amut	sol	sol	la	la	mi	fa	fa	*mi	*la
F	la ut	fa	fa	sol	sol	la	la	*la	*la	sol

CHAP. I.

The *Introduction*, with an Account of the *Gamut*, or *Scale of Musick*.

THE first Thing to be learn'd in the *Gamut*, or *Scale of Musick*, wherein is shewn the Degrees by which a Voice, naturally or artificially, may either ascend or descend, these Degrees are number'd by *Sevens*, to speak of the Mystery of that Number, were to deviate from the Business in Hand: Let it suffice, that *Musick* may be taught by any Names of Things, so the Number of *Seven* be observ'd in ascending, or descending by Degrees. Our common Scale to mark or distinguish those Seven Degrees, makes use of the same Seven Letters, which in the *Kalendar* denote the Seven Days of the Week, viz. *A, B, C, D, E, F, G*, after which follow *A, B, C*, &c. over again, so often repeated as the Compass of *Musick* doth require; the Order of those Letters are such as you see in the adjoin'd *Scale*; in ascending we reckon them forward, in descend-

ing backward; where note, that every Eighth Letter, together with its Degree of Sound, whether you reckon upward or downward, is still the like, as well in Nature as Denomination.

Together with these Letters, the *Scale* consists of Lines and Spaces, each Line and Space being a several Degree, as you may perceive by the Letters standing in them; as also the Syllables made use of in *Solfaying*; as for Instance, *Gamut* is the Name of a Note, but when you come to sing it, you must Name it *Sol*, as you may observe *Sol* to be plac'd on the same Line, which is drawn from the Word *Gamut*; in like Manner, *Alamire* is call'd *la*, *be-fa-be-mi*, *mi*, and so on as you may observe in the *Scale*.

The next in Order are the *Cliffs*, which are the Keys or Inlets to the Knowledge of the Notes; for should you place a Note upon any Part of 5

Lines, and put no *Cliff* at the Beginning, you cannot call it any thing; but with a *Cliff* plac'd there, you may easily find out any Note: because reckoning up or down from the *Cliff*, you may take in the Extent of any Lesson; for Example, place the *Treble Cliff* upon the 2^d Line, which is *G* *sol* *reut*, and all other Notes ascending or descending, must be call'd by the same Names as they stand in *Gamut*.

For Example



here is 3 Notes,

The first upon the same Line as the *Cliff*, which is *G*, and call'd *sol*. The 2^d in the Space above it which is *A*, and call'd *la*. The 3^d upon the middle Line, which is *B*, and call'd *mi*. But for your better Understanding I will set down Eight Notes in the three several *Cliffs*.

Treble



Counter-Tenor.



sol, la, mi, fa, sol, la, fa, sol

Bass



sol, la, mi, fa, sol, la, fa, sol

Compare these Notes with the *Scale*, and you'll easily apprehend what I have said, as to the right naming your Notes, and the *Cliff* you intend to practice in you must be careful to know readily the Names of all your Lines and Spaces which your *Cliff* lets you into; also the proper Syllable belonging to it, which is always us'd in *Solfaying*. You see the Lines of the *Scale* are divided into 3 Parts, by 3 *Semicircles*, each encloses 5, which may serve to represent a *Staff*, or 5 Lines in any *Musick-Book*: The upper Five has the *Cliff* upon the 2^d Line, the next 5 has the *Cliff* upon the middle Line, and the lowest 5 has the *Cliff* upon the 4th Line.



CHAP. II.

Notes and Characters us'd in MUSICK.

I Shall now proceed to give you an Account of the Notes and Characters us'd in *Musick*; and of the first kind there are Six only now generally made use of, and are made after this Manner,

viz. A *Semibreve*  a *Minim*  a *Crotchet* 
 A *Quaver*  a *Semiquaver*  a *Demiquaver* 

A *Semibreve* is as long in singing as while you can tell Four Strokes of a large Pendulum-Clock. A *Minim* Half so long. A *Crotchet* a Quarter. A *Quaver* one Eighth. A *Semiquaver* one Sixteenth. And a *Demiquaver* one Thirty-second Part as long. But for a further Illustration I shall give you a Scheme of the Six Notes, by which you may much plainer distinguish what Proportion they bear to each other.

You may observe by this *Scale*, that one *Semibreve* includes, or is as



long as two *Minims*; a *Minim* as two *Crotchets*; a *Crotchet* as two *Quavers*; a *Quaver* as two *Semiquavers*; and a *Semiquaver* as 2 *Demiquavers*.

The next Characters I shall speak of are *Rests* or *Marks* for Silence, plac'd on any part of five

Lines, and distinguish'd thus
 The *Semibreve Rest* is a thick Stroke drawn from any Line down half way to the next;



the *Minim Rest* goes up half way; the *Crotchet* (like a Tenter-hook) turns off to the Right-hand; the *Quaver* to the Left; the *Semiquaver* with a double Stroke to the Left; and the *Demiquaver*

a treble Stroke to the Left. The use of which are, that whereever you meet with 'em, you are to rest, or keep silent, so long as you would be performing those Notes whose absence they supply

When a Stroke is drawn from one Line to the next, you must not think it a *Semibreve* and *Minim Rest* join'd, but two *Semibreves*; and when drawn to another Line 'tis four. Observe the *Semibreve Rest* is always a whole Bar in any sort of Time what ever; but here's an Example of what is now mention'd.

In the First Division is a



Semibreve-Rest, which stands for a *Semibreve*, or 1 Bar; the 2^d for 2, the 3^d for 4, the 4th for 8, and the last for 16 Bars.

The next in order are *Flats* and *Sharps*, a *Flat* is made thus $\flat$ a *Sharp* thus $\sharp$ the use of the *Flat* is to lower the Sound of any Note, before which it is plac'd, half a Note or Tone. The *Sharp* on the contrary raises it so much, which I shall make plainer hereafter.

This Character $\overline{\text{w}}$ is call'd a *Direct*, and is plac'd at the End of the Five Lines to shew you that the First Note in the next Five, is in that Line or Space where the *Direct* is plac'd.

This Character $\natural$ is called a *Natural*, the Quality of it is to reduce any Note made Flat or Sharp, by the governing *Flats* or *Sharps* plac'd at the Beginning of the Lines to its primitive Sound, as it stands in the *Gamut*.

This Character :S: is called a *Repeat*, and is plac'd over the Five Lines to shew you how much is to be repeated, or from what Place the Repetition is to be made.

You'll sometimes meet with a little Dot plac'd by a Note which is call'd a point of *Addition*, and makes the Note half as much more, and is always plac'd on the right side thus  and so after any other Note, as the Composer has occasion for it, but

to explain it more particularly I shall give you a short Scheme, which take as follows.

nd is Observe that
 y you as One *Semi-*
 that *breve* is as long
 as Two *Mi-*
 the *aims* a prick'd
 at or *Semibreve* is as long as Three, the same Rule of
 'd at Proportion holds with respect to any other Note.
 ound,



You may also observe, that some of the Notes
 has either 1, 2, or 3 Strokes made thro' the
 Tails, tying 2 or more together, which is no
 more than this, as *Single Quavers*, *Semiquavers*,
 and *Demiquavers* are distinguish'd from each other
 by the Tail being turn'd up or down, with ei-
 ther 1, 2, or 3 Dashes; 'tis usual that when 2 or

more of these kind of Notes, are to be sung to
 1 Syllable, not to make 'em Single, but dash'd
 thro' the Tails all at once, as occasion requires.
 For Instance, suppose 2 *Semiquavers* and 1 *Quaver*
 to be sung to 1 Syllable, you shou'd not prick

'em down thus



but thus



And in Lessons that have many of 'em the Strokes
 thro' the Tails is a Help to the Sight, and you
 may more easily discover how many there is of
 each Kind in a Bar, than if they were in such
 single Notes.

CHAP. III.

Concerning the Tone or Sound of Notes.

I Shall now proceed to some Directions rela-
 ting to the Tone, or Sound of the Notes,
 which when plac'd upon the 5 Lines, as they

ascend or descend, that is, from Line to Space,
 and from Space to Line are accounted either whole
 Tones or Semitones, that is, whole Notes or

half Notes, and are distinguish'd one from another by their Names; for Instance, From *Sol* to *la* is a whole Tone, from *la* to *mi* another, from *mi* to *fa* but half a Tone, from *fa* to *Sol* a whole Tone, from *Sol* to *la* the same, from *la* to *fa* but half a Tone, from *fa* to *Sol* a whole one, and so up to the Top of the *Gamut*; and if it was possible for a gradual Progression, to take in a Thousand Notes more, they must all ascend in the same Proportion of Sound, as the first 8 Notes do, which I have above-mention'd, and I know of no better way to learn 'em, than from the Voice

or Instrument of some Artist, or by readily imitating a Ring of 4, 5, 6, or 8 Bells; which cannot be done, but by those that have Musical Ears; if 8 they may be express'd by the following Notes:

If Six take the last Six Notes be-



ginning at *la*, if Five take the last Five, if Four the last Four, or Three the last Three; and this may be done both forward and backward, as followeth.



imi-
can-
tical
flow-

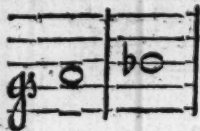
ve, if
three;
tack-



I shall now proceed to give you a farther Account of the *Flats* and *Sharps*, and as I told you they rais'd or sunk any Note, they are put before half a Note or Tone, I'll make it plain by a short

Instance or two, as thus  Those

Notes are a full Tone from each other, but place a *Flat* before *mi*, and its but half a Tone from

la tio *m*, as thus,  In like manner

I will put down 2 Notes more thus, 

to shew that from *mi* to *fa* is but half a Tone,

but with a *Sharp* before it, thus, 

makes it a whole Tone.

If a *Flat* or *Sharp* is plac'd at the beginning of the Five Lines, it alters both the Name and Sound of every Note upon that Line or Space, as you may observe in the following Verses.

3 If that no Flat be set in B,
Then in that place standeth your Mi;

4 But if your B alone be flat,
Then E is Mi besure of that.

5 If both be flat your B and E,
Then A is Mi as you may see;

6 If these be flat E, A and B,
Then Mi alone doth stand in D.

7 If all be flat E, A, B and D,
Then Mi alone doth stand in G:

8 If there a Sharp or F be set;
To call that Mi do not forget;

9 And if another on C be found,
Remember there your Mi to sound.

10 If another Sharp be set on G,
Then in that Place standeth your Mi;

11 If all be Sharp, F, C, G and D,
Then Mi alone doth stand in D.

Compare these Verses with the Columns of the *Gamut*; as the Figures direct, and you will there find your *Mi* removed by the *Flats* and *Sharps* to all the aforesaid Places, with twice *fa so la* above him, and twice *la sol fa* below him; which

always cometh of Course let the *Mi* be where he will. The use of which is, to make all other *Keys* like the two *Natural-Keys*: which I shall explain more particularly hereafter.

CHAP. IV.

Of Beating or keeping of TIME.

THERE are several kind of *Time* invented for the sake of Variety, and may all properly be reduc'd to two sorts, that is *Common* and *Triple Time*, which is measur'd either by an even or an odd Quantity, as 4, or 3, by a bar being drawn across the five Lines, which makes an equal division of a Song or Lesson as to the Notes or Rests in it, not for number but quantity: so that if a Lesson is compos'd in *Common-Time* the Bar is put between every *Semi-breve*, or so many lesser Notes or Rests as makes one throughout the whole Lesson.

Of *Common-Time* there are three kinds and are

marked thus, C♢ ♪ or thus, 2

The First denotes a very slow Movement, the Second a middling Movement, and the two last a quick Movement. Now one of these is always placed at the beginning of a Lesson immediately after the *Cliff*, which governs the whole Song, if not contradicted by any other Sign; and the way of beating this *Time* is, by putting the Hand down at the beginning of every Bar, and taking

it up when the Bar is half gone. You may practice beating of *Time* without Singing, by only repeating 1, 2, 3, 4, as leisurely as the Pendulum of a large Clock moves; striking your Hand down at 1, and taking it up at 3. And Four of these Strokes is the length of a *Semibreve*; which Note, or that quantity in lesser Notes or Rests, makes a Bar in *Common-Time*. But for your better Understanding I will give you a short Lesson with the second Mark or Mood for *Common-Time* at the beginning, and the Letters *d* and *u* placed over the proper Notes, which should be down or up, as thus,



In the First Bar is a *Semibreve*, sung half down and half up. In the second, two *Minims*, one down and one up. In the third is four *Crotchets*,

two down and two up. In the fourth is eight *Quavers*, four down and four up; and every Bar is of an equal length in performing: but to make it plainer, I will give you a Lesson with pricked Notes and Rests, as thus,



In the first Bar is a pricked *Minim*, and you must observe to take up your Hand at the Prick, which is the last third part of that Note, as likewise in the fourth and fifth Bars there is a *Crotchet-Rest*, which you must take your Hand up at, telling 1 softly to your self; for you are to observe that it helps to make up the several Notes in those Bars the length of a *Semibreve*.

There is one sort more of *Common-Time* with two *Crotchets* in a Bar marked thus. $\frac{2}{4}$ with the Hand down, and 1 up.

Of *Tripple-Time* there are three Kinds chiefly made use of in Vocal-Musick, which are known by their several *Signs* or *Moods*, marked thus,

and are Sung 2 thirds of each Bar, with the Hand down and one up.

And as all Kinds of *Time* are reduc'd from *Common Time*, & as 2 *Minims*, 4 *Crotchets*, or 8 *Quavers*, make up a Bar in Com-

mon-*Time*, so these Figures, viz. 2, 4, or 8, are placed under the 3 to denote what Kind of Notes the *Tripple-Time* of any Lesson is compos'd of, as thus, if I see the *Mood* call'd three

to two marked thus, $\frac{3}{2}$ then the two having re-

gard to 2 *Minims*, which make up a Bar in *Common-Time*. I know that That *Tripple-Time* must be in *Minims*; and as the 4 has regard to *Crotchets*, and the 8 to *Quavers*, the same rule is to be observed as is given for *Minims*. If

I see a Lesson with this *Mood* $\frac{3}{4}$ and there is 3

Minims, or three *Quavers* in a Bar, I know the *Mood* is not right then; because the 4 underneath has respect to *Crotchets*, and no other Notes; Four *Crotchets* making a Bar, as before hinted.

There is a double *Triple*, Composed of either *Crotchets* or *Quavers*, six in a Bar, three with the hand down, and three up, and marked

Crotchets $\overset{6}{4}$, *Quavers* $\overset{6}{8}$, there's 2 other kinds of
 9 or 12 *Crotchets* or *Quavers* in a *Bar*, mark'd
 thus, $\overset{9}{4}$, $\overset{9}{8}$, and $\overset{12}{4}$, $\overset{12}{8}$, the first measured by
 six-down and three up; the second six down and
 six up; as will appear by the Examples as follow.

d u d u



d u d u



d u d u



d u d u



d u d u



CHAP. V.

Concerning the several Keys in MUSICK.

THE *Bass* being the Foundation of all *Musick*, the *Keys* take their Name from thence. A *Key* is the last Note in the *Bass* of any Tune, for that always ends in the *Key*, and gives such a Satisfaction to the Ear, that like a Period to a Sentence no more is expected after it. There are but two *Natural-Keys*, *Are*, the Melancholly or *Flat-Key*, and *Cfaut* the Sharp or *Cheerful-Key*; all other *Keys* being made like these two by *Flats* or *Sharps*: So the last Note in a *Flat-Key* is the next Note below *Mi*, which is *La*, and the next above *Mi*, which is *Fa*, for the *Sharp-Key*: By

this you may soon discern the *Flat-Key* from the *Sharp-Key*. In a *Flat-Key* the 3d above must be Flat, as in *Are*; for from *A* to *C* is a Flat Third. So in a *Sharp-Key*, the third above is a *Sharp*, or full third, as from *C* to *E* is the greater third. I will shew you this flat and sharp Third, apply'd to the *Key* in all the usual Places of an *Octave*; to which may be referr'd such as are less usual; for however the *Key* be plac'd, it must always have its 3d according to one of these two ways; and consequently must be either a flat or sharp *Key*.

Example.

flat. sharp. flat. sharp. flat. sharp. flat. sharp. flat. sharp. flat. sharp.





1
Psalms 1

Kingston Tune

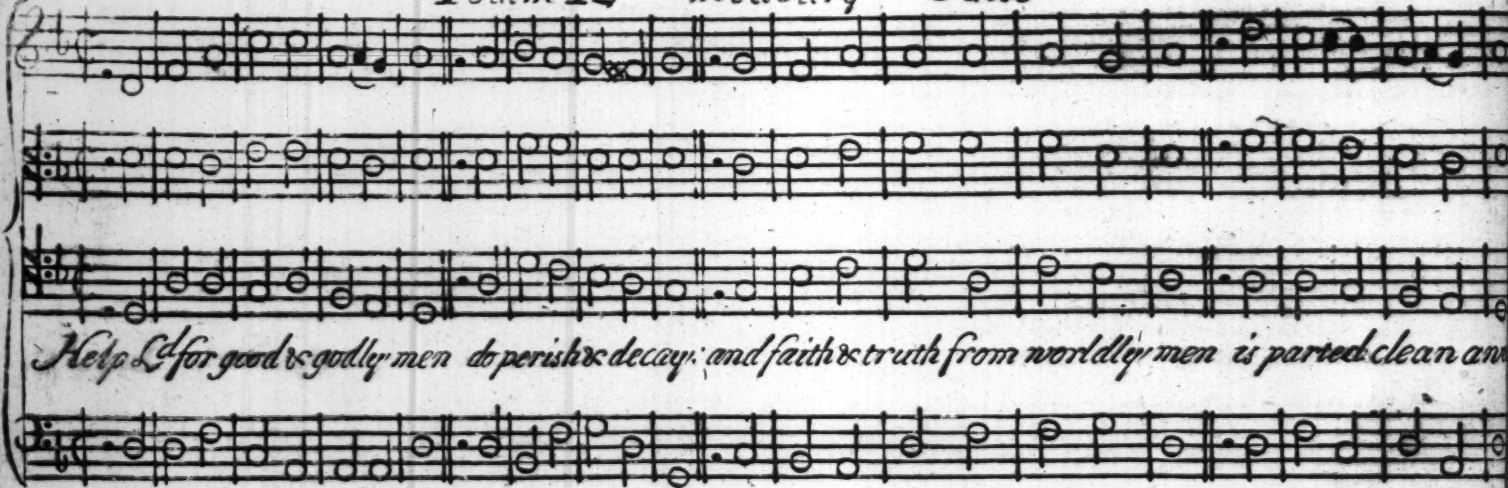


The man is blest y^e hath not lent to wicked men his ear nor led his life as sinners do nor sate in scorners chair



But in y^e law of God y^e doth set his whole delight & in that law doth exercise himself both day and night
He shall be like the tree y^e grows near to the rivers side y^e bringeth forth most pleasant fruit in her due time & side
Whose leaf shall never fade nor fall but flourish still & stand evⁿ in so all things shall prosper well y^e this man takes in hand

Psalm 12 Medbury June

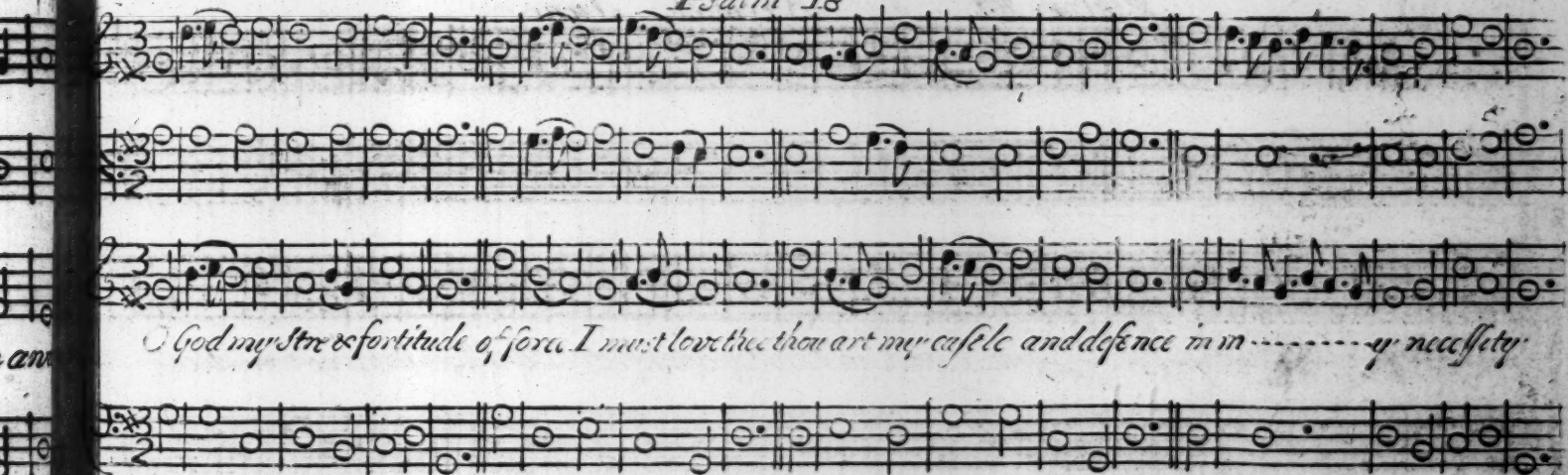


Help Ld for good & godly men do perish & decay: and faith & truth from worldly men is parted clean and

*Whole doth in his neighbour talk 'tis all but vanity: for every man be thinketh how to speak deceitfully
But flattering & deceitful lips & tongues is be so stout to speak proud words & make great boasts of themselves
For they say Still we will prevail our lips shall us extol Our tongues are ours we ought to speak in*



Psalm 18



God my strength & fortitude of force I must love thee thou art my casle and defence in in-----y necessity

my God my rock in whom I trust & my worker of my wealth my refuge buckler & my shield & horn of all my health
 W I singe laud unto thee O Lord most worthy to be serv'd & from my foes I am right sure & I shall be preserv'd
 Thou teachest me thy saving health thy right hand is my tower thy love & gentleness also doth still increase my power
 & for thy cause O Lord my God to thee give thanks I shall & sing out praises to thy name among & Gentiles all

Psalm 87

Barnwick June



God loves y^e gates of Sion best his grace doth there abide he loves y^e more y^e all y^e rest of Jacobs tents beside
Full glorious things reported be in Sion is abroad great things I say are said of thee thou city of our God.
On Rahab I will cast a new river in mind & I come to Babylon also apply to them y^e know my Name

Psalm 92 New Version



How good & pleasant must it be to thank y^e L^d most high and wth repeated hymns of praise his name to magnify

*With ev'ry morning early dawn
His goodness to relate
And of his constant truth teach me
The glad effects repeat*

*To ten string'd Instru^{ments} well sing
With tuneful psalteries joyn'd
And to y^e harp wth Solmn sounds
For sure we design'd*

*For thro' thy wondrous works O L^d
Thou mak'st my heart rejoyce
The thoughts of y^e shall make me glad
And shout wth chearful voice*

Psalm 100



All people *y* on earth do dwell Sing to *y* *L*th in chearful voice him serve *th* fear his pra^r for that ell come *y* before him *y* joyce

The *L*^d yet now is *y*l indeed *th*out our aid he did us make we are his flock he doth us feed & for his Sheep he doth us take
O enter then his gates *th* praise approach *th* joy his courts unto pre laudes *th* his name alway for it is stemly *th* to do
For why *y* *L*^d our *L*^d is good his mercie is for ever sure his truth at all times firm & stood & *th* from age to age

Psalm 103.



My Soul give laud unto y^e Lord my Spirit do y^e Same: and all y^e Secrets of my heart praise ye his holy name

*Give thanks to God for all his gifts: Shew not thy Self unkind & Suffer not his benefits to Slip out of thy mind
That gave thee pardon for thy faults and thee restored again from all thy weak & frail disease & heal'd thee of thy pain
That did redeem thy life from death from w^{ch} thou couldst not flee his mercy & compassion both he did extend to thee*

Psalm 105



Give praises unto God y^e Lord & call upon his name among y^e people all declare his works to shew his fame

Sing joyfully unto y^e Lord yea sing unto him praise & talk of all his wondrous works y^e he hath wrought alwayes
 In honour of his holy name rejoyce in one accord & let y^e heart also be glad of y^e y^e Seek the Lord
 Seek ye y^e Lord & seek y^e strength of his eternal might yea seek his face incessantly & presence of his sight
 O wondrous works y^e he hath done keep telling them forth let not y^e heart forget them

Psalm 118 3^a 2^a

I will give thanks to thee O Lord & ever will praise thee who hast me heard & art become a saviour unto me

*The Stone w^{ch} we re this time among the builders was refus'd is now become a corner stone chiefly to be us'd
 This was a mighty work of God this was a Lords own fact & it is wondrous to behold his eyes that noble act
 This is a joyful day indeed for God himself hath wro^{te} let us be glad & joy therein in heart in mind in the*

Psalm 125 2^d metre 2/3^d



Right wise & good is our L^d God & will not suffer certainly the sinners & ungodlies rod to rest upon his fa-mi-ly



Lest they also from God should go falling to sin & wickedness O L^d defend world without end thy Christian flock thro thy word
O L^d do good to Christians all y^e sted fast in thy word abide but such as from y^e L^d do fall & to false doctrine daily slide
Them will y^e L^d scatter abroad with hypocrites thrown down to hell G^d will y^e send pains w^out end but L^d grant peace to I^sr^ael

100

received the Book

The New England

May 15th 1778

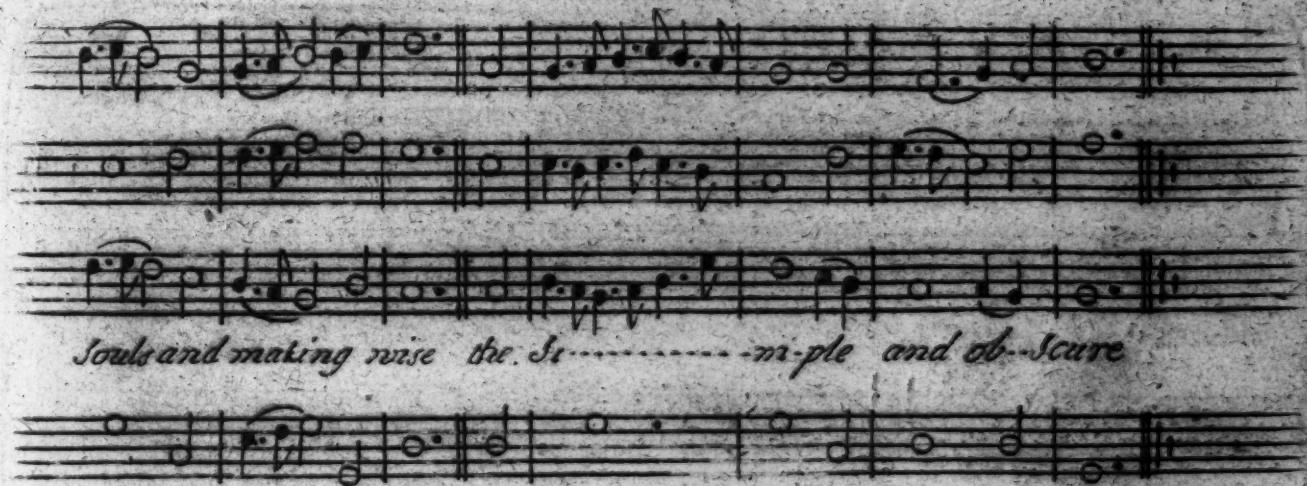
Isidore my Sister

Psalm 10 29



How perfect is the law of God his co-ve-nant is sure con-vert-ing

(The Lord's commands are righteous Rejoice the heart likewise His precepts are most pure & do Give light unto the eyes	(The fear of God is excellent and ever doth endure The judgments of ψ L also shall righteous are re-pur
---	--



Souls and making wise the Si.....m-ple and ob-scure

10 { *And more to be desired are*
Than much fine gold alway 11 { *By them thy Servant is foreward*
The hony is y^e hony comb *To have God in regard*
As well as sweetish *And in performance of y^e same*
There shall be great reward

Ps 24

Lift up your heads on high

Ye gates and everlasting doors

Then Shall the

*Who is the King of glorious State
The great and mighty Lord
8 The mighty Lord in battel strong
and triall of the sword*

first verce again

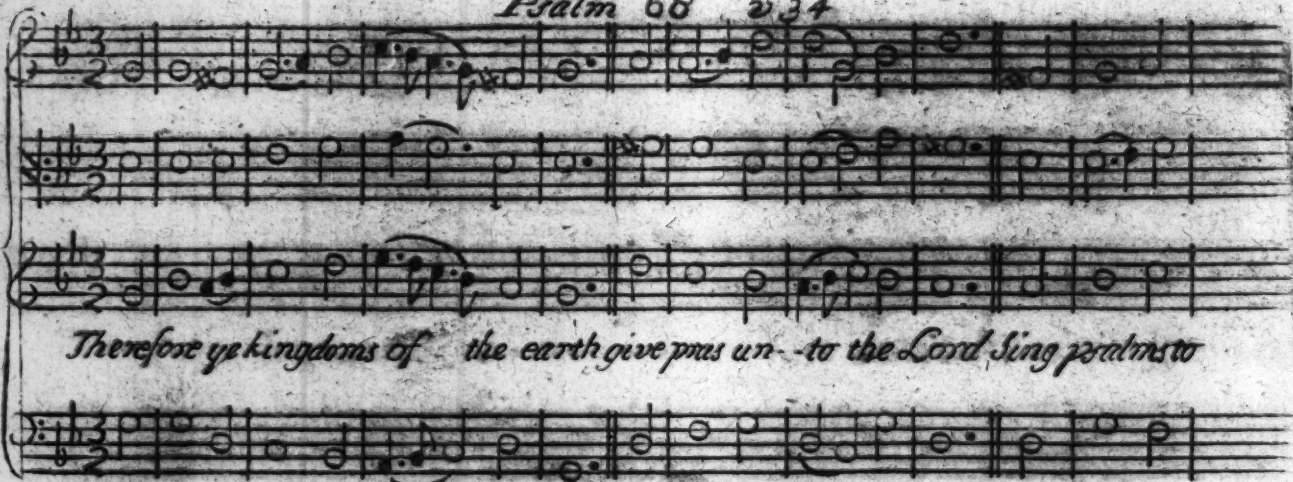


King of glorious State come i.....n Triumphant-ly



10 { *Who is the King of glorious State
The Lord of hosts it is
The kingdom and the royalty
of glorious State is his*

Psalm 68 234



35 { For he doth ride & ever did
 Above y^e heavens most bright
 And by his fearful thunder claps
 Men may well know his might

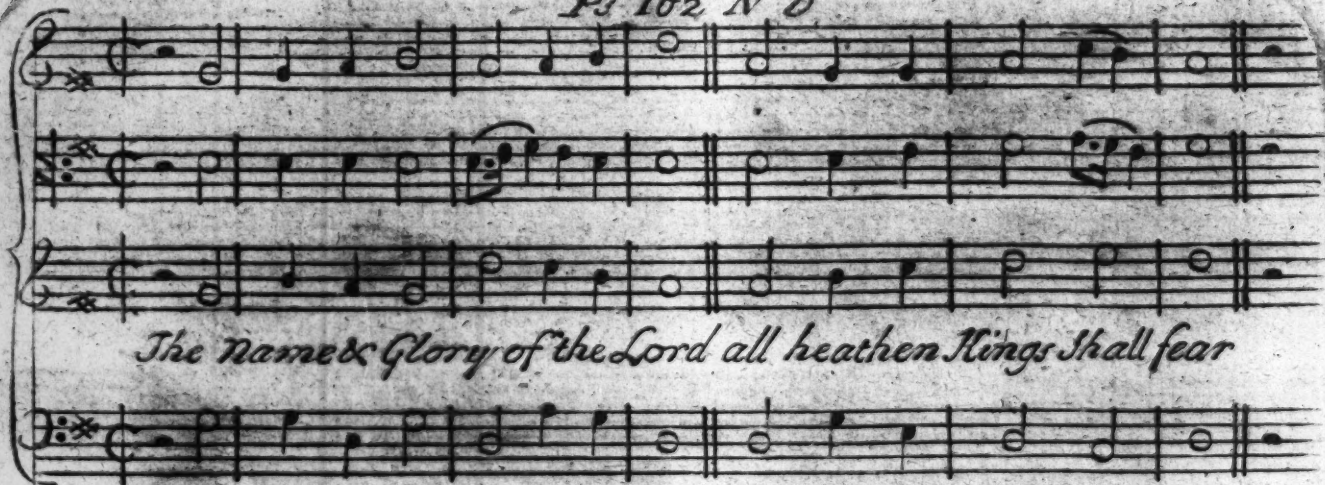
36 { Therefore y^e Strength of Israel
 Ascribe to God on high
 Whose might & pow^r doth far extend
 Above the clouds & skie



God with one consent thereto let a.....ll accord

37 {	O God thy holiness and pow'r	To Father Son & Holy Ghost
	is dread for ever more	all Glory be therefore
	The God of Israel give us strength	As in begin ning was is now
	Therefore his name adore	and shall be ever more

Ps 102 N 2



The Name & Glory of the Lord all heathen Kings shall fear

*When he regards y^e poor's request
nor slight their earnest pray'r
Our Sons for this recorded grace
Shall his just praise declare*

*He list'ned to the captives moans
He heard their mournful cry
and freed by his resistless pow'r
The wretches doom'd to die*



When he shall Sion build again and i.....n full State ap-pear

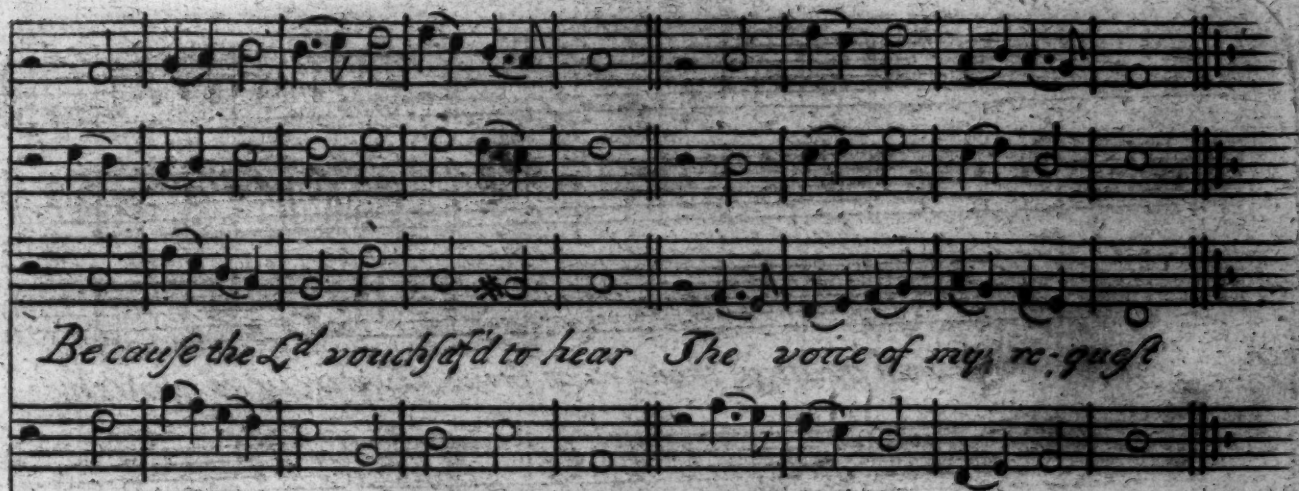
*That they in Sion where he dwells
might celebrate his fame
(and thro' the holy City Sing
loud praises to his Name*

Ps 116 yeovil Tune



My Soul with grateful thoughts of love Entirely is possest

- | | |
|---|--|
| <p>(Since he has now his ear inclin'd
I never will despair</p> | <p>(with deadly Sorrows compass'd round
With pains of hell oppress'd</p> |
| <p>2 (But Still in all y^e Straits of life
To him address my prayer</p> | <p>3 (When troubles Seiz'd my aking heart
and anguish rock'd my breast</p> |



Because the L^d vouchsaf'd to hear The voice of my re-quest

*{ On Gods almighty name I call'd
and thus to him I pray'd
4 { Lord I beseech thee Save my Soul
with sorrows quite desmay'd*

Ps 148



Give laud unto the Lord from heav'n it is so high pra him indeed and word above y^e

*Praise him both moon & sun th are so dear & bright
The same of you be done ye glittering stars of light
and you no less ye heav'ns most fair
clouds of the air his laud express*



Starry Skie and also ye his angels all armies royal praise joyful-ly

*For at his word they were all formed as we see
At his voice did appear all things in their degree
which he set fast to them he made
a law and trade alwayes to last*

Psalm 16 New Version

To his all-see-ing Eye

Be-

I Strive each ac-tion to approve

9 { Therefore my heart all grief desies
 my glory does rejoyce.
 My flesh Shall rest in hope to rise
 Wak'd by his powerful voice

10 { No danger Shall my hopes remove
 Thou Lord when I resign my breath
 My soul from hell shalt free
 nor let thy holy one in death
 The least corruption see

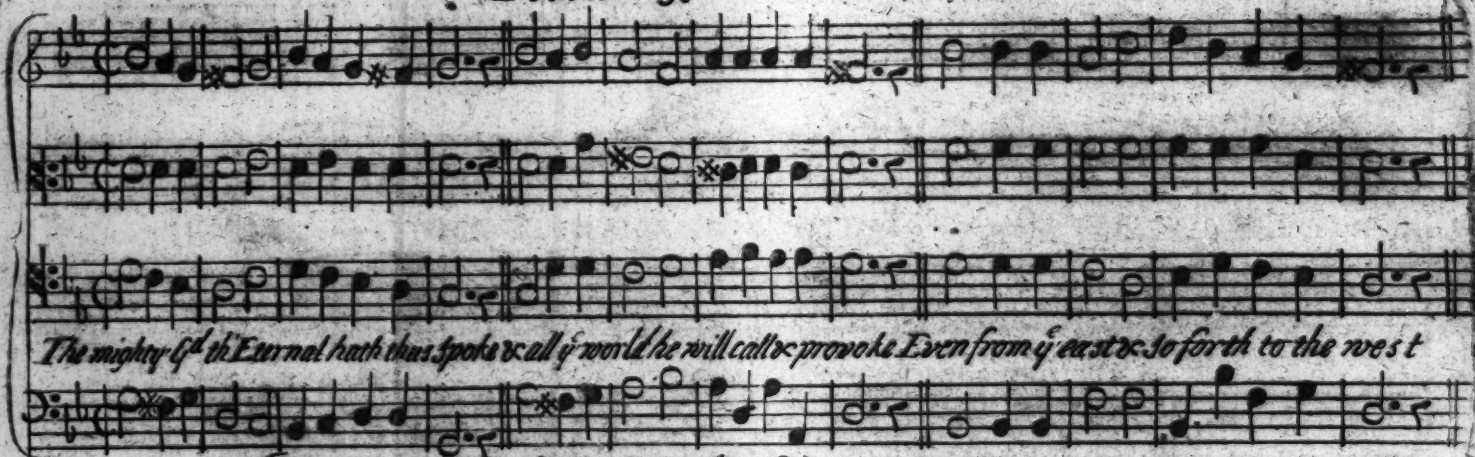


cause he still is nigh no danger Shall my hopes re-move Be cau----- so he still is nigh



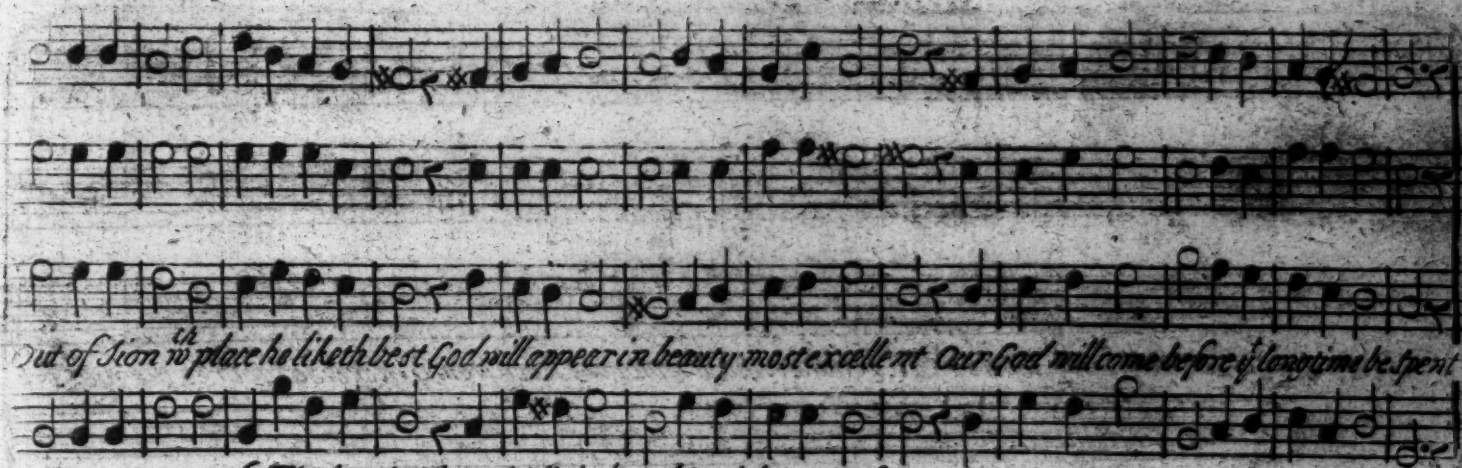
*Thou shalt the paths of life display
That to thy presence lead
Where pleasures dwell without alloy
And joys that never fade*

Psalm 30.



The mighty God the Eternal hath thus spoke & all y^e world he will call & provoke Even from y^e east & so forth to the west

2 { *Devouring fire shall go before his face
A great tempest shall round about him trace
Then shall he call the earth & y^e heavens bright
To judge his folk with equity and right
Saying Go to & now my Saints assemble
My part they keep their gifts do not dissemble*



Out of Zion th place he liketh best God will appear in beauty most excellent Our God will come before if long time be spent

*The heavens they shall declare his righteousness
For God is judge of all things more or less
Hear my people for I will now reveal
3 Last Israel I'll from thee nought conceal
Thy God thy God am I. & will not blame thee
For not giving all sorts of off rings to me*

Psalm 104 New Version

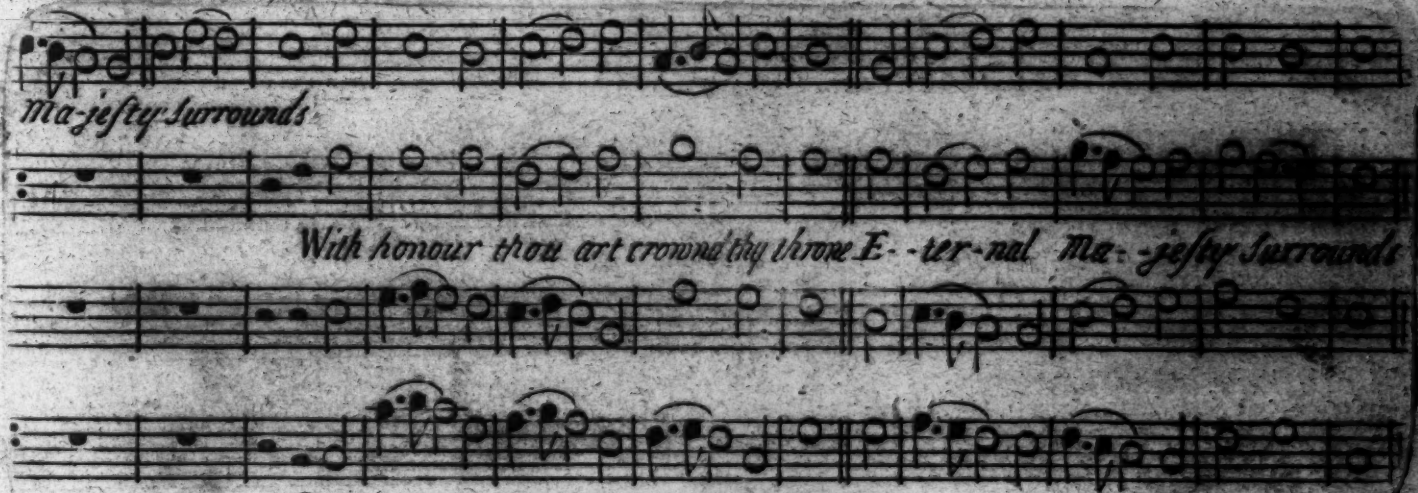


{ With light thou dost thy Self enrob
 { And glory for a garment take
 { Heavns curtain Stretch beyond y Globe
 { The canopy of State to make

{ With honour thou art crown'd by throne
 { God builds on liquid air and forms
 { His palace chambers in the skies
 { The clouds his chariots are & storms
 { The swift wind & steed in which he flies

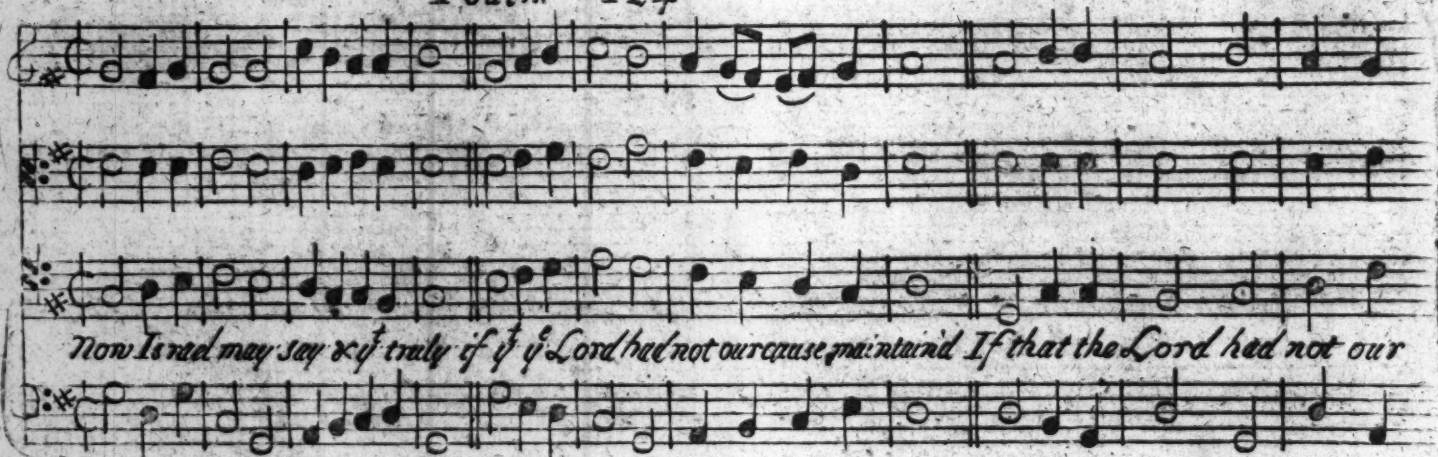
Chorus

Continued



4 { As bright as Flame as Swift as Wind
His Ministers Heav'n's Palace fill
To have their Sundry tasks assign'd
All proud to Serve their Sovereign's will

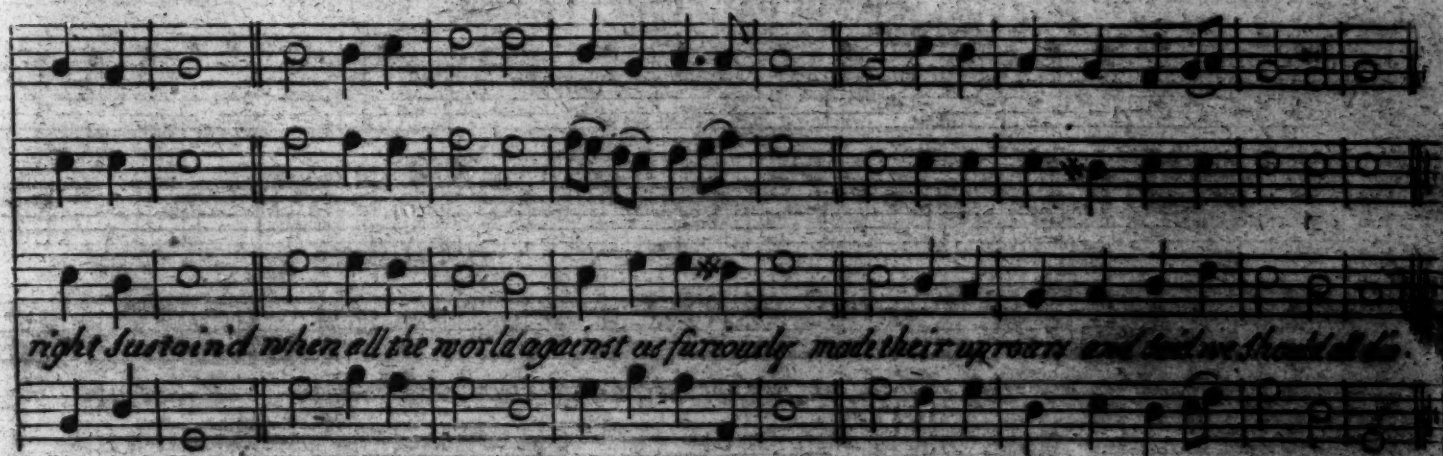
Psalm 124



2 Then long ago they had devour'd us all & Swallow'd quick for all y^e we could deem Such was y^e rage as we might

3 The raging Streams most proud in roaring noise had long ago overwhelm'd as in g^d deep praised be g^d who doth us

Even as a bird from fowlers oin or pen escapes away right so it fares with us broke are the nets and we o...



right sustain'd when all the world against us furiously made their uproars and said we should all die.

*well esteem and as the floods with mighty force do fall so had they now our lives ev'n brought to thrall.
safely keep from bloody teeth and their most cruel voice who as a prey to eat us would rejoyce.
scaped thus God who made heav'n and earth is our helpe then his Name hath sav'd us from these wicked men*

Psalm 66 New Version

to God their voices raise

to God their voices raise

Let all y^e lands wth shouts of joy

to God their voices raise their voi---ces raise

Let all y^e lands wth shouts of joy to God their voices raise to God their voi---ces raise

(And let them say how dreadful Lord
 In all thy works art thou
 2 To thy great power thy stubborn foes
 Shall all be forced to bow)

Handwritten musical score for a hymn, featuring five staves with lyrics and musical notation. The lyrics are: "sing psalms in honour of his name", "Sing psalms in honour of his name", "Sing psalms in honour of his name", "Sing psalms in honour of his name", and "Sing psalms in honour of his name". The notation includes various musical symbols such as notes, rests, and clefs.

no psalms in honour of his name

Sing psalms in honour of his name

Sing psalms in honour of his name

Sing psalms in honour of his name

Sing psalms in honour of his name

(Thro' all the earth the nations round
 Shall thee their God confess
 3 And with glad hymns their awful deed
 Of thy great name express

and Sprea...d & Spread his glorious praise

and Spread & Sprea...d his glorious praise

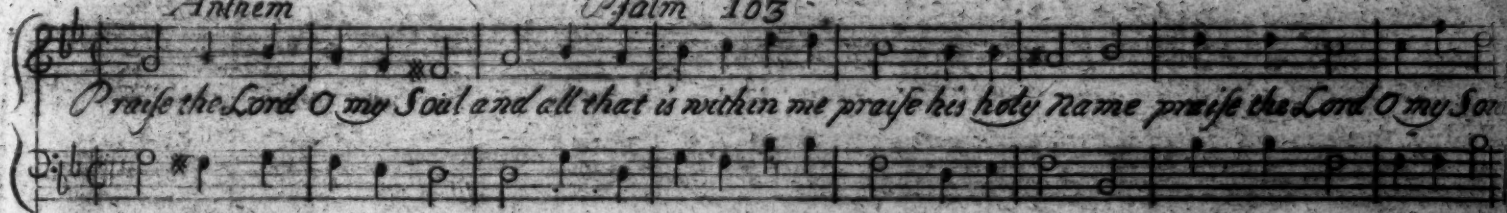
and Sprea...d his glorious praise

and Spread & Sprea...d & Spread his glorious praise

O come behold the works of God
 And then with me you'll own
 4 That he to all the sons of men
 Has wondrous judgments shown

Anthem

Psalm 103



God is gracious & good his mercy is eternal to them that fear him Such as keep and perform
all his covenants & his commandments in y^e heav'n his thron^e is prepar'd & by his pow'r he reigns over all

Bless y^e Lord Angels all ye y^e excell in Strength & do his commandments bless the Lord all his host
ye that do his pleasure & his will all his works bless him all ways & bless y^e Lord bless him O my Soul

Psalm 77



I will regard and think upon the working of the Lord and all his wonders past and gone

12 { *Yea all his works I will declare
And what he did devise
So tell his facts I will not spare
And all his counsel wise*

13 { *Thy works O Lord are all upright
And holy all abroad
What one hath strength to match if might
Of thee the Lord our God*

Strand



I gla.....dly will record I gla-d-ly will re-cord

*Thou art a God y^t dost forth show
Thy wonders evry hour
14 And so dost make the people know
Thy vertue and thy pow'r*

Psalm 108 *N version*

To ma-----g-ni-se to magni-se thy

To ma-----g-ni-se thy Nam to magni-se thy

O God my heart is fully bent So ma-----g-ni-se thy Nam to magni-se thy

To ma-----g-ni-se thy Nam to magni-se thy

(Awake my lute nor thou my harp
 Thy warbling notes delay
 2) Whilst I with early hymns of joy
 prevent the dawning day

(To all the listening tribes O Lord
 Thy wonders I will tell
 3) and to those nations sing thy praise
 That round about us dwell

Continued

name *shall celebrate thy fame shall celebrate thy fame*

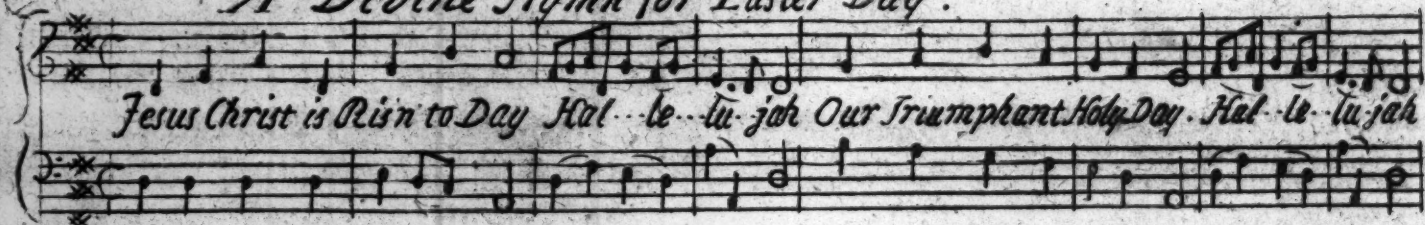
name *shall celebrate thy fame celebrate thy fame*

name *my tongue with chearful songs of praise shall ce-----brate thy fame*

name *shall celebrate thy fame*

4 { *Because thy mercys boundless height
The highest Heaven transcends
and far beyond th' aspiring clouds
Thy faithful truth extends*

A Divine Hymn for Easter Day.



Hymns of Praises let us sing
 unto Christ our Heavenly King
 Who endur'd of Cross & Grave
 Sinners to redeem and save

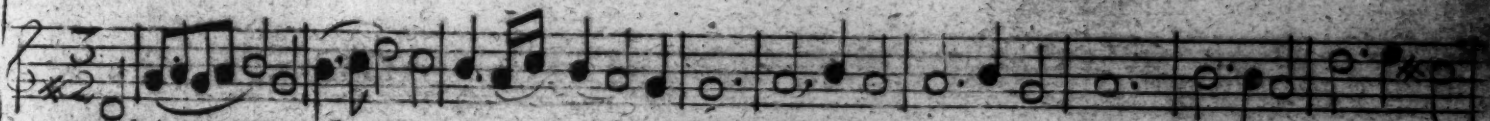
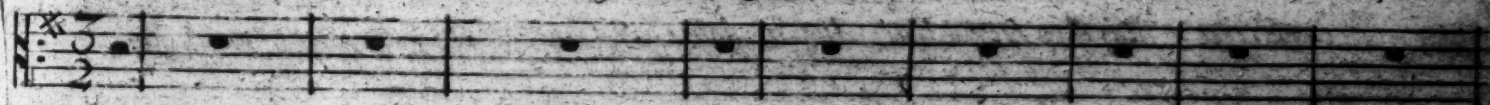
Halle &c.

But those pains th he endur'd
 Our salvation has procur'd
 Now he Reigns above of Sky
 Where the Angels ever Cry

Halle &c.

Anthem

Psalm 132



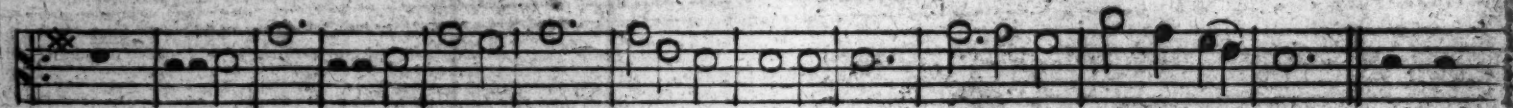
A rise O Lord into thy resting place thou art the ark of thy strength thou art the ark of thy



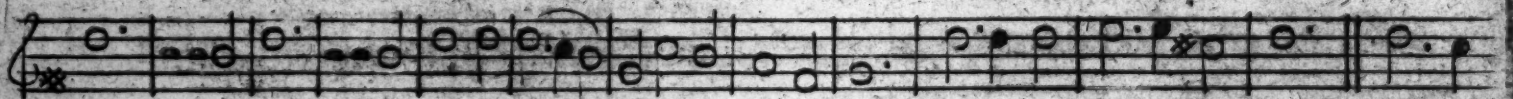
thou art the ark of thy strength thou art the ark of thy



A-rise A-rise O Lord into thy resting place thou & the ark of thy Strength



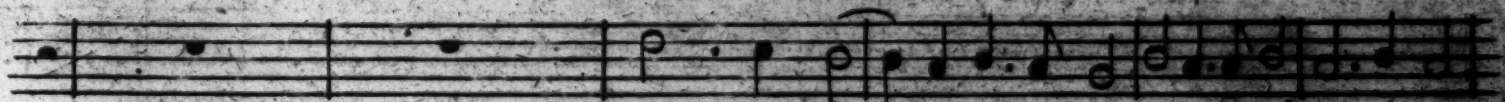
A-rise A-rise O Lord into thy resting place thou & the ark of thy Strength



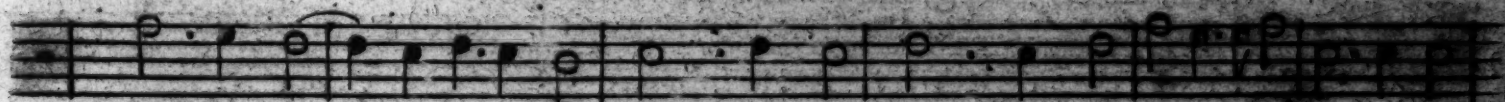
Strength A-rise A-rise O Lord into thy resting place thou & the ark of thy Strength Let thy



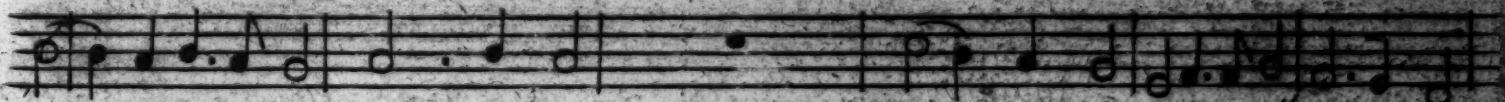
Strength A-rise A-rise O Lord into thy resting place thou & the ark of thy Strength



Let thy priests be clothed with righteousness



Let thy priests be clothed with righteousness let thy priests be clothed with righteousness



priests be clothed with righteousness

let thy priests be clothed with righteousness



Let thy priests be clothed with righteousness be clothed with righteousness

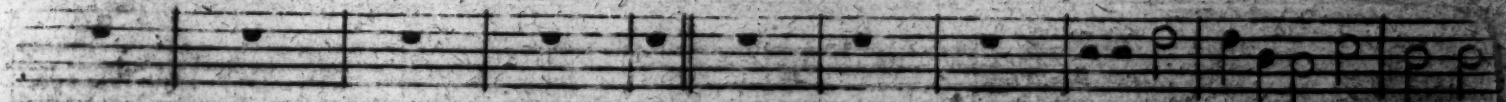
Handwritten musical score on aged paper, featuring four staves of music. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various note values including quarter, eighth, and half notes, as well as rests. The lyrics are written in a cursive hand below the staves.

and let thy Saints Sing with joy-ful-ness

and let thy Saints Sing with joy-ful ness and let thy Saints

and let thy Saints Sing with joyful joy

and let thy Saints Sing with joyful with joyful with



turn not away the presence



sing with joyful joyfulness For thy Servant Davids sake



joyful with joyful joyfulness For thy Servant Davids sake turn not away the presence



joyful and let thy Saints sing with joyfulnes For thy Servant Davids sake turn not away the presence



of thine Anointed For the Lord hath chosen Sion to be an habitation for him - Self



For the Lord hath chosen Sion to be an habitation for him - Self



of thine Anointed

For the L^d hath chosen

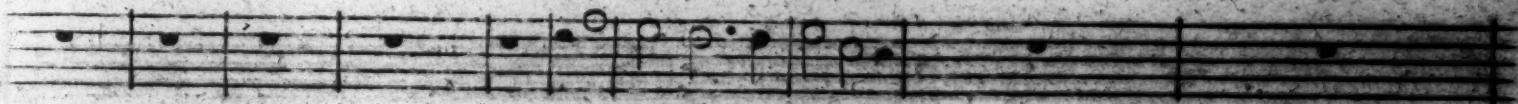


of thine Anointed

For the L^d hath chosen



he hath longed for her



he hath longed for her



tion to be an habitation for himself he hath longed for her this sh^l be my rest for ev-----er



tion to be an habitation for himself he hath longed for her this sh^l be my rest for



this Sh^l be my rest for ever here will I dwell for I have a delight therein I will



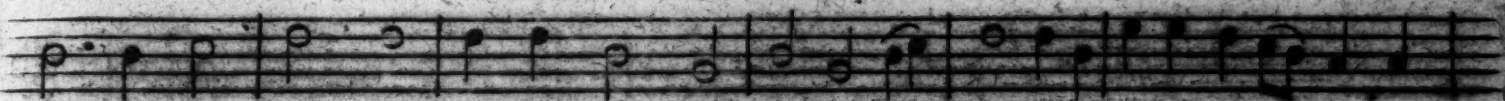
this Sh^l be my rest for ev-----er here will I dwell for I have a delight therein I will



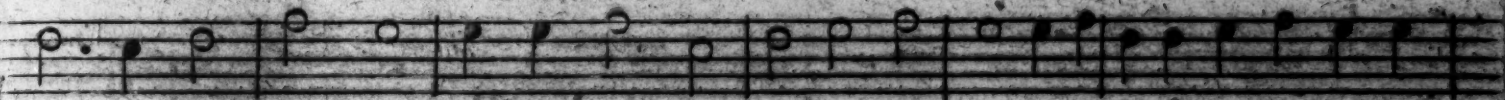
this Sh^l be my rest for ever here will I dwell for I have a delight therein I will



ev-----er this Sh^l be my rest for ever her will I dwell for I have a delight therein I will



deck her priests with health and her Saints Shall rejoyce and Sing hallelujah %



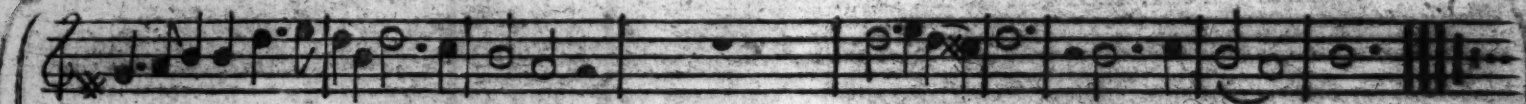
deck her priests with health and her Saints Shall rejoyce and Sing hallelujah %



deck her priests with health and her Saints Shall rejoyce and Sing hallelujah %

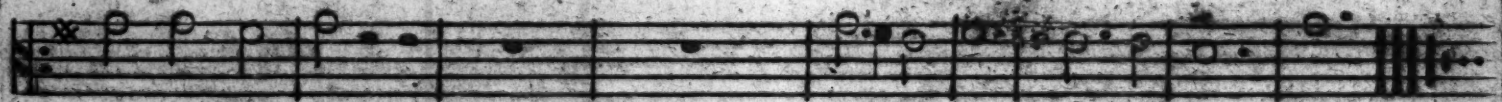


deck her priests with health and her Saints Shall rejoyce and Sing hallelujah %



% % %

hallelujah %



%

hallelujah %



% % %

& her Saints Sh^l Sing hallelujah %



%

% %

& her Saints Sh^l Sing hallelujah %

Anthem

Psalm 128

Blessed are all they blessed are all they that fear the Lord & wa-

lk in his ways for thou shalt eat the La-bour of thine hands

Chorus



O well is thee & hap.....py shalt thou be & happy % % shalt thou be O we.....ll is



O well is thee & hap.....py shalt thou be O we.....ll is thee & happy % % shalt thou



O well is thee & hap.....py shalt thou be & happy % % shalt thou be O we.....ll is



O well is thee & hap.....py shalt thou be O we.....ll is thee & happy % % shalt thou

Treble Solo



heer hap . . . py Shalt thou be Thy Wife Shall be as the fruit - ful wine upon the Walls of thine House

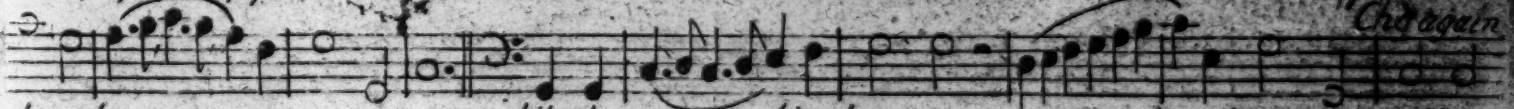
Bass Solo



be & hap . . . py &c Thy Children like the O . . . live branches round a - bout thy



theer hap . . . py Shalt thou be Table like the O . . . live branches round about thy Table



be & hap . . . py &c like the O . . . live branches round about thy Table

Chorus again

Tenor Solo

Lo lo thus shall y

The *L^d* from out of Sion Shall

man be ble....sed

The *L^d* from out of Sion Shall so Shall

that feareth the

The *L^d* from out of Sion Shall so bless thee Shall

Lord The *L^d* from out of Sion Shall so bless thee the *L^d* Shall



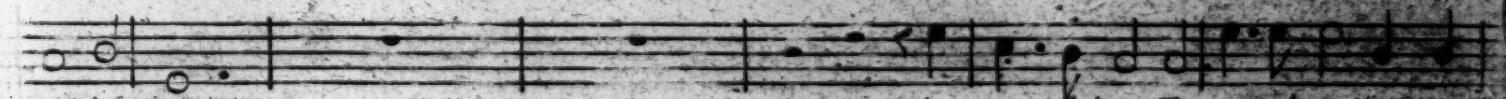
So bleſs thee that thou ſhalt ſee Je-ru-ſalem Je-ru-ſalem in pro-



So bleſs thee that thou ſhalt ſee Je-ru-ſalem in proſperity Je-ru-ſalem in pro-



So bleſs thee that thou ſhalt ſee Je-ru-ſalem in proſperity in pro-



So bleſs thee that thou ſhalt ſee Je-ru-ſalem in pro



perity all thy Life long



perity all thy Life long You if thou shalt see thy Childrens Children & peace upon Is-rel



perity all thy Life long



perity all thy Life long

End with of Cho

• Thos. Boutwood His Palm Book

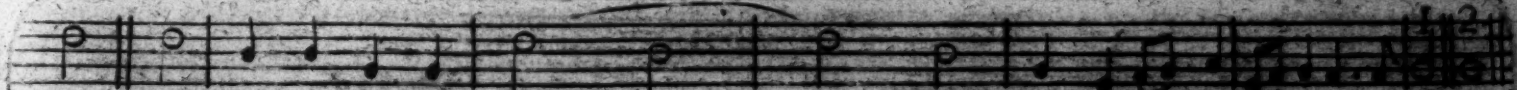
Psalm 21 N 2.



The King O Lord with songs of Praise shall in thy strength rejoice with thy salvation crown'd shal

2 { For thou what'er his Lips request
Not only dost impart
But hast n^o thy acceptance blest
The wishes of his heart

3 { Thy goodness and thy tender care
Have all his hopes out-gone
A Crown of Gold thou mad'st him wear
And set'st it firmly on

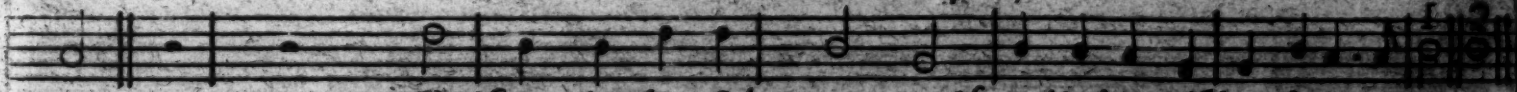


To Heav'n his cheerful voi-----ce To Heav'n his cheerful



voice

To Heav'n his cheerful



To Heav'n his cheerful voice to Heav'n his cheerful Heav'n his cheerful voice



To Heav'n his cheerful voi-----ce

He prayd for life and thou O Lord
 Didst to his prayer attend
 And graciously to him afford
 A Life that neer shall end

A Hymn



Most gracious God of boundless might, Supreme Eternal King direct my heart and voice aright when

2. { Lord hear my pray'r accept my Song
 And Sanctify my mind
 And grant I may my whole life long
 Be virtuously inclin'd be-ver-se

3. { That when thou may'st my Soul require
 And I must hence remove
 I then may joyn the Heav'nly Choir
 And Sing with Saints above & sing be



(To Father Son and Holy Ghost
Immortal glory be
as was and is and shall be still
To all Eternity

Anthem

Isaiah 1



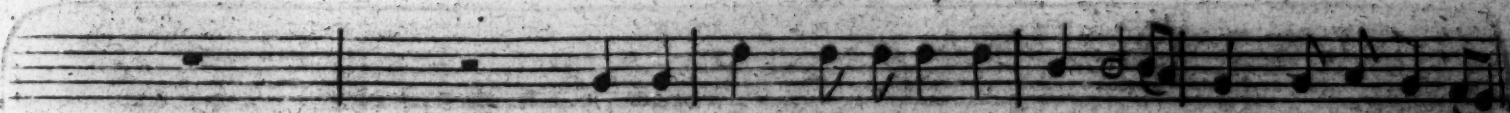
Hear O Heav'n & give ear O Earth for y^e Lord hath Spoken



I have



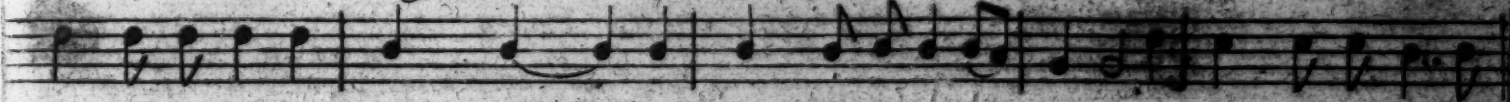
Hear O Heav'n & give ear O Earth for y^e Lord hath Spoken I have nourish'd & brought up



I have nourish'd & brot up Children & they have rebell'd a-



I have nourish'd & brot up Children & brot up Children & they have rebell'd a-



nourish'd & brot up Chil- - dren have nourish'd & brot up Children & they have rebell'd a-



Chil- - dren have nourish'd & brot up Children & brot up Children & they have rebell'd a-

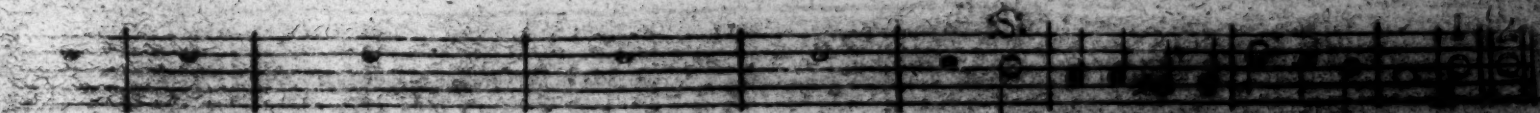
Handwritten musical score on four staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and bar lines. The lyrics are written in a cursive hand below the staves. The first staff has the lyrics '-gainst me' and 'Children y^e are corrupters'. The second staff has '-gainst me'. The third staff has '-gainst me' and 'Ah Sinful nation'. The fourth staff has '-gainst me', 'A seed of evil doers', and 'They have for sa-----'. The music features a mix of eighth, sixteenth, and quarter notes, with some measures containing triplets or sixteenth-note runs.

-gainst me Children y^e are corrupters

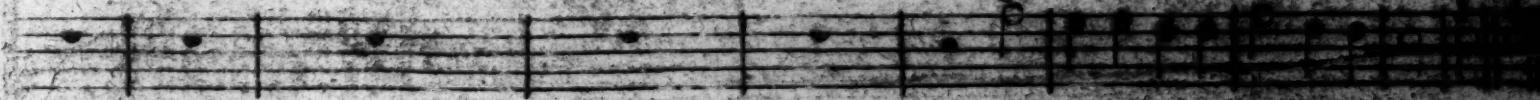
-gainst me

-gainst me Ah Sinful nation

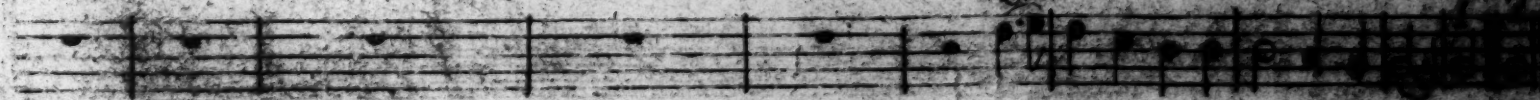
-gainst me A seed of evil doers They have for sa-----



ah Sinful nation ah Sinful nation



ah Sinful nation ah Sinful nation



ah Sinful nation ah Sinful nation



For he they have provoked by he to sin I have a new

Counter Solo
Chor
Senior Solo
They judge not the fatherless
Bar Solo
neither doth the cause of the
Widow come unto them

a people laden wth iniquity *ah sinful nation ah sinful nation* *wash ye make you*
ah sinful nation ah sinful nation *wash ye make you*
ah sinful nation ah sinful nation *wash ye make you*

clean put away the evil of your doings from before mine eyes

cease to do evil

Learn to

do well

Seek judgment

clean put away the evil of your doings from before mine eyes

relieve th'o ppressed

judge the fatherless



plead for y^e Widow & plead for the Widow

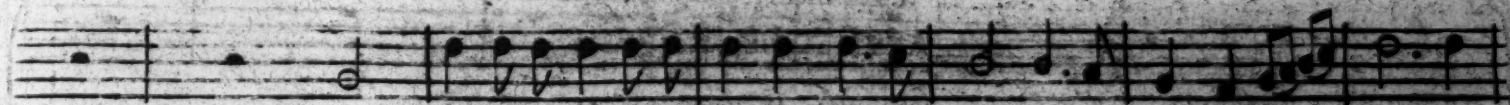


plead for y^e Widow & plea-----d for the Widow

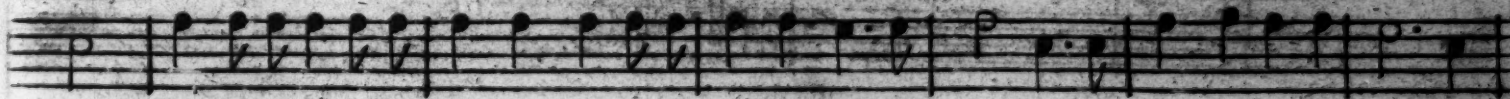
Come now let us



Come now let us pray together



Come now let us reason together Saith y^e Lord tho' your Sins they be as Scarlet



Come now let us reason to-gether



reason together come now let us reason together Saith y^e Lord tho' your Sins they be as Scarlet





They shall be as Wooll tho' they be Red like Crimson like Crimson like Crimson they shall be as whi-



Crim-----son they shall



They shall be as Wooll tho' they be Red like Crimson like Crimson like Crimson they shall be as whi-



Crim-----son they shall

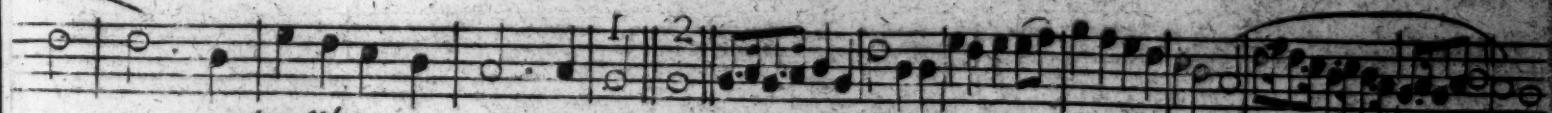


was white yet they sh^d be as white as Snow A---men halleluiah ♫ A---men Amen



be as white

A---men A---men halleluiah ♫ Amen Amen



---te yet they sh^d be as white as Snow A---men halleluiah ♫ ♫ A---men



be white

Anthem

Psalm 66

Handwritten musical score for Psalm 66, featuring multiple staves with lyrics and musical notation. The lyrics are: "O be joyful O be joyful be joyful in God all ye Lands Sing praises unto the honour of his name Sing praises unto the honour of his name be joyful be joyful Sing praises unto the honour of his name". The score is written in a historical style with various musical symbols and clefs.

Name make his praise make his praise to be glorious Say unto God how wonderful how wonderful how wonderful art

Name make his praise make his praise to be glorious Say unto God how wonderful how wonderful

Name make his praise make his praise to be glorious Say unto God how wonderful how wonderful how wonderful how

Name make his praise make his praise to be glorious Say unto God how wonderful how wonderful how wonderful art

thou in all thy works through the greatness of thy power Shall thine Enemies be feared

wonderful art thou in all thy works through the greatness of thy power Shall thine Enemies

wonderful art thou in all thy works through the greatness of thy power Shall thine Enemies

Li-ars be found Li-ars Li-ars unto thee for all the wo-rld doth worship thee Sing of
be found Li-ars be found Li-ars unto thee for all the wo-rld doth worship thee Sing of
be found Li-ars be found Li-ars unto thee for all the wo-rld doth worship thee
be found Li-ars be found Li-ars unto thee for all the wo-rld doth worship thee
thee and prai- se thy Name for all the world doth worship thee
thee Shall Sing of thee and praise thy Name for all the world doth worship thee
Sing of thee and praise thy Name for all the world doth

Sing of thee Sing of thee of thee and praise thy Name Hallelujah %

Sing of thee Sing of thee of thee and praise thy Name Hallelujah %

worship thee Sing of thee Sing of thee and praise thy Name Hallelujah %

worship thee Sing of thee Sing of thee and praise thy Name %

The musical score consists of five systems of staves. The first system has two staves with lyrics. The second system has two staves with lyrics. The third system has two staves with lyrics. The fourth system has two staves with lyrics. The fifth system has two staves with lyrics. The music is written in a style typical of 18th or 19th-century hymnals, with a key signature of one flat and a common time signature. The lyrics are written in a cursive hand, and the musical notation includes various note values, rests, and bar lines. The page is numbered 95 in the bottom left corner.

Anthem

Psalm 72

Give the King thy judgments thy judgments O God & thy righteousness thy righteousness un--

thy righteous--ness un--

and thy righteousness thy righteous--ness un--

to the King's Son the

to the King's Son Then shall he judge the peo---ple according unto right & defend the poor the

Mou...ntain^e Mou...ntains al-so shall bring pe...ace and
 and the little % % hi...
 pe...ce and the little % %
 little % % hills righteousness unto & people & little % % hi...lls righteousness unto the people
 % & little % % hills
 hi...lls
 % & little % % hi...lls

S Chorus

In his time shall the righteous flourish the righteous flourish Year & abundance of

In his time shall the righteous flourish Year & a-

In his time shall the righteous flourish shall flourish Year & abundance of

In his time shall the righteous flourish the righteous flourish Year & abundance of



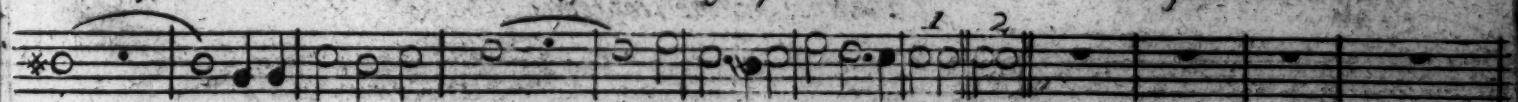
pea---ce and abundance of pea---ce



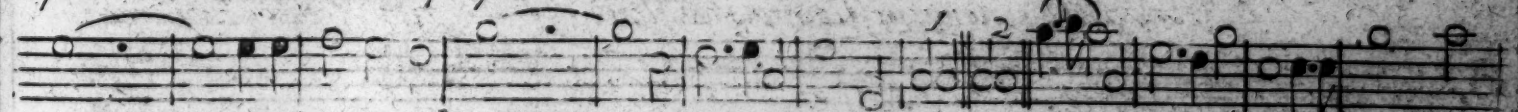
undance of peace

& abundance of peace so long as moon endureth

Blessed be the Go-----



pea-----ce and abundance of pea-----ce so



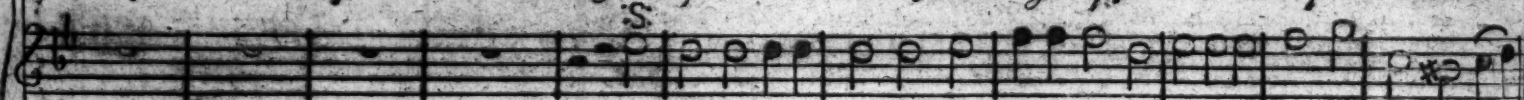
pea---ce and abundance of pea---ce so

Blessed be y^e L^od ew^{er}ing Go-----

§ Chorus



-d of Isrel^{ch} only doth wondrous things & blessed be the name of his majesty for ever & all y^e Earth shall be



-d of Isrel^{ch} only doth wondrous things



filled with his majesty a-men a-men



Anthem.

Psalm 23.



The Lord is my Shepherd there-fore can I lack can I lack no good



The Lord is my Shepherd the Lord is my Shepherd therefore can I lack can I lack no good



The Lord is my Shepherd the Lord is my Shepherd therefore can I lack no good



thing

he shall feed me in y^e green pasture & lead me forth beside the waters of comfort



thing

he shall feed me in y^e green pasture & lead me forth beside the waters of comfort he



thing he shall feed me in y^e green pasture and lead me forth be-side y^e waters y^e waters of comfort

he shall convert my Soul and bring me forth in the paths of
 shall convert my Soul and bring me forth in the paths of righteousness paths of righteous-ness of
 he shall convert my Soul and bring me forth in the paths of righteous-ness of
 righteous-ness Yea tho I wa.....lk thro the valley tho I walk thro the valley tho I
 righteous-ness Yea tho I wa.....lk thro the valley tho I
 righteous-ness Yea tho I wa.....lk thro the valley tho I walk thro

walk thro the valley of the Shadow of the Shadow of death I will fear no evil for thou art wth me

walk thro the valley of the Shadow of the Shadow of death I will fear no evil for thou art wth me thy

valley of the Shadow of y^e Shadow of the Shadow of death I will fear no evil for thou art with me

thy Rod & Staff shall co-mfort me thy Rod and Staff shall co-

Rod & Staff shall co-mfort me thy Rod and Staff shall co-mfort me Shall

thy Rod & Staff shall co-mfort me thy Rod & Staff shall co-mfort me Shall

comfort me *Thou shalt prepare a Table before me against them that trouble me*
comfort me *Thou shalt prepare a Table before me against them that trouble me*
comfort me *Thou shalt prepare a Table before me against them against them that trouble me*
thou hast anointed my head with Oyl and my Cup shall be full and my Cup shall be full and my
thou hast anointed my head with Oyl and my Cup shall be full and my Cup shall be full and my
thou hast anointed my head with Oyl and my Cup shall be full and my Cup shall be full





And I will dwell in y^e house of y^e Lord for ever and I will dwell in y^e house of y^e



And I will dwell in y^e house of y^e Lord for ever and I will dwell in y^e house of y^e Lord



And I will dwell in y^e house of y^e Lord for ever and I will dwell in y^e



And I will dwell in y^e house of y^e Lord for ever and I will dwell in y^e house of y^e Lord and I will



Lord & I will dwell in y^e house of y^e Lord I will dwell in y^e house of y^e Lord for Ever.



and I will dwell in y^e house of y^e Lord & I will dwell in y^e house of y^e Lord for Ever



house of y^e Lord & I will dwell in y^e house will dwell in y^e house of y^e Lord for Ever



dwell in y^e house of y^e Lord & I will dwell in y^e house of y^e Lo.....rd for Ever

Anthem

Psalm 26

Be thou my Judge O Lord thou my Judge O Lord for I have

Be thou my Judge O Lor-----d for I have walked In no guile

Be thou my Judge O Lord thou my Judge O Lord for I have

Be thou my Judge O Lor-----d thou my Judge O Lord for I have

Examin me O

By my trust hath been also in y^e Lord there fore shall I not fall Examin me O Lord and prove me

Examin me O

Examin me O Lord and prove me

Lord examin me O Lord try out my Reins & my Heart Examin me O Lord examin me O Lord try out my
 Lord examin me O Lord try out my Reins & my Heart examin me O Lord try out my
 Lord and prove me Lord try out my Reins & my Heart Examin me O Lord and prove me Lord try out my
 Lord examin me O Lord try out *Bapt Solo* examin me O Lord try out my
 Reins & my Heart For thy lo-ving kindnes is I will wash my hands will wash my hands in
 Reins & my Heart ever before mine Eyes & I will
 Reins & my Heart well I will wa-llk in thy I will wash my hands will wash my hands in
 truth will wa-llk in thy truth I will wash my

Innocency O Lord and so will I go

and so will I go to thine alter

Innocency O Lord & so will I go to thine alter

I and so will I go

and so will I go and so will I go to thine alter I will wash my hands in Innocency O Lord & so will I go

so will I go to thine Altar & so will I go to thine Altar
 & so will I go
 & so will I go
 I may shew thy voi---ce of thanks giving & tell of all thy won-----drous works & tell of all thy
 I may shew thy voice of thanks ---giv-----ing & tell of all thy wondrous works &
 I may shew thy voi---ce of thanks giving & tell of all thy won-----drous works & tell of all thy
 I may shew thy voice of thanks: ---giv-----ing & tell of all thy wondrous works &

won- drous works & tell of all thy tell of all thy won- drous works
 tell of all thy wondrous works & tell of all thy won- drous works
 won- drous works & tell of all thy thy won- drous works
 tell of all thy wondrous works & tell of all thy won- drous works
Table Solo
 Lord I have loved Lord I have loved the sta- bitation
 of thine house and the place where thine
 Ho- nour dwelleth
End with 4 Four Voices last before of Solo

Senior Solo

Anthem Psalm 18 Chor.

Bass Solo

In my trouble I

So he heard my voice So he heard my voice

In my trouble I

call'd I call'd up..

call'd I call'd up..

on the Lord & com..

So he heard my voice So he heard my voice

..on the Lord & com.

plained unto my God

plained unto my God

The earth tre-mbled & quak'd

The foundations Shoo

The foundations of y^e hills the foundations of y^e hills

The earth tre-mbled & quak'd

The foundations of the hills Shoo

The foundations of y^e hills Shoo

k & were removed & were removed because he was wrath *There went a Smoke*
Shoo - k & were &c *There went a Smoke*
k & were removed & were removed because he was wrath *There went a Smoke*
k & were &c *There went a Smoke there*
went a Smoke out in his presence & a consuming fire a consuming fire out of his mouth as if he had
went a Smoke *and a consuming fire out of his mouth as if he had*
went a Smoke out in his presence & a consuming fire

medium & bass

The Lord al-so thun-dred out out of heav'n Bass Solo

The Lord also thundred out of heav'n thundred out of heav'n the most highest

gave his thunder hail-stones & coals of fire hail-stones & coals of fire

*Chorus
again*

Bass Solo

They prevented me in the day of my

trouble but the Lord the Lord was

my upholder but the Lord the

Lord was my upholder

Cho

For this cause will I give thanks for this

For this cause will I give thanks for this

cause will I give thanks un-to thee O Lord and sing praises

cause will I give thanks un-to thee O Lord and sing praises

Tenor Solo

praises un-to thy name

He brought me forth at so in

place of liberty he brought me

praises un-to thy name

forth be cause, he had a

favour un-to me to me

Is there not an appointed time to man upon Earth are not his Days also like the Days of a Hireling *Solo*
I'm made to po
and wear y some nights & wear y some nights
-sefs months of va---ni-ty & wear y some nights are appoi nted to me

when I lye down I say
are appointed to me to me when I lye down I say when shall I arise
when I lye down I say
when I lye down when I lye down I say
and y night be gone I'm full of tossings to & fro unto the Dawning of the Day
I'm full of tossings
I'm full of tossings to & fro tossing

1 2
1 2
1 2
1 2
1 2
1 2
1 2
1 2

I loath it

my flesh is cloth'd with Worms my Skin is bro-----ken and become loathsom

I loath it I woud not

flesh is cloth'd with Worms & Clods of Dust my Skin is bro-----ken and become loathsome

I woud not live alway I woud not live alway

I loath it I woud not I woud not live alway

I woud not live alway let me alone for my

live alway live alway I woud not live alway I loath it I

I loath it I woud not I woud not live alway I loath it I woud not I

my Days are O remember if my Life my
Days are va-ni-ty my Days are va-ni-ty Swift-er than a wea- O remember if my
-vers Shuttles & are O remember if my Life my
Spent without hope O re
as the clou-d is consumed & vanisheth a-way so
Life is Wind mine Eye shall no more see good as if Cloud is con-sum-ed & vanisheth away so he that goeth
as the Cloud is consumed & vanisheth a-way so
as if cloud is con sum-ed & vanisheth away so

more for now shall I sleep shall I sleep in the Dust & thou shalt seek me
 down to the Grave shall come up no more for now shall I sleep in the Dust and
 more for now shall I sleep shall I sleep in the Dust & thou shalt seek me
 more for now shall I sleep in the Dust and
 in the morning thou shalt seek me but I shall not be for now &c.
 thou shalt seek me in the morning but I shall not be for now &c.
 in the morning thou shalt seek me but I shall not be for now &c.
 thou shalt seek me in the morning but I shall not be for now &c.

Anthem

Psalm 20

We will rejoyce will rejoyce in thy Sal-
 We will rejoyce will rejoyce in thy Salvation will rejoyce in thy Sal-
 We will rejoyce will rejoyce in thy Salvation will rejoyce in thy Sal-va-tion
 We will rejoyce will rejoyce in thy Salvation will rejoyce in thy Sal-va-tion
 vation will re-joyce in thy Sal-va-tion We will rejoyce will rejoyce in thy Sal-
 vation in thy Sal-va-tion we will re-joyce in thy Sal-va-tion will re-joyce in thy Sal-
 We will rejoyce will rejoyce in thy Sal-va-tion

We will rejoyce will rejoyce in thy Sal-va-tion and triumph in the Name of the Lord our God We will rejoyce will rejoyce in
 vation will rejoyce in thy Sal-va-tion and triumph in the Name of the Lord our God
 -va-tion in thy Sal-va-tion and triumph in the Name of the Lord our God and tri-umph tri-umph
 We will rejoyce will rejoyce in thy Sal-va-tion and triumph in the Name of the Lord our God
 thy Sal-va-tion in thy Sal-va-tion and tri-umph in the Name of the Lord our God and tri-umph in
 We will rejoyce in thy Sal-va-tion and tri-umph in the Name of the Lord & tri-umph in
 in the Name of the Lord We will rejoyce will rejoyce in thy Sal-va-tion
 and tri-umph tri-umph in the Name of the Lord our God we will rejoyce will

Name of the Lord of the Lo...rd our God we will rejoice in thy Salvation &
 Name of the Lord we will rejoice will rejoice in thy Salvation will rejoice in thy Sal-vation and tri-
 we will re-joyce in thy Sal...va-tion we will rejoice will rejoice in thy Salvation and in-
 joyce in thy Sal-vation in thy Sal...va-tion in thy Sal-va-tion we will rejoice will re-
 tri-...umph and triumph in the Name of the Lord our God
 ...umph and triumph in the Name of the Lord our God Now now know I that the Lord the Lord helpeth
 -umph in the Name of the Lord in the Name of the Lord our God Now now know I that the Lord is Lord the
 in thy Salvation and triumph in the Name of the Lord our God Now now know I that the Lord is Lord is

the Lord helpeth his a-nointed that the Lord helpeth his a-nointed and will hear him
 that the Lord helpeth his a-nointed and will hear him will hear him and
 eth his a-nointed that the Lord helpeth his a-nointed and will hear him will hear him and
 will hear him from his holy heav'n will hear him from his holy heav'n
 will hear him from his holy heav'n and will hear him will hear him from his holy heav'n
 will hear him from his holy heav'n and will hear him will hear him from his holy heav'n even with the

Even with the Saving Strength of his right hand in the Saving Strength the Saving Strength of his right hand
 Sav- ing Saving Strength of his right hand in the Saving Strength the Saving Strength of his right hand
 Stre- - - - ngth evn with the Saving Strength of his right hand in the Saving Saving Strength evn with
 Evn in the Saving Strength the Sa- - - - - ving strength of his right hand
 Evn in the Saving Saving Strength the Sa- - - - - ving Strength of his right hand
 Saving Stre- - - - - ngth evn with the Saving Strength of his right hand in the Saving Saving Strength evn with

Some put their tru-----st in Chariots put their
Some put their tru-----st in Chariots put their trust in Chariots Some
Some put their tru-----st in Chariots & Some in Horses Some put their
Some put their tru-----st in Chariots & Some in Horses
tru-----st in Chariots Some put their trust in Chariots & Some in Horses but we will remember but
put their tru-----st in Chariots & Some and Some in Horses but we will remember but
tru-----st in Chariots & Some in Horses and Some in Horses we will remember
Some put their tru-----st in Chariots & Some in Horses we will remember

we will remember but we will remember the Name of the Lord our God
 we will remember but we will remember the Name of the Lord Some put their tru-----st Some
 we will remem ber we will remember the Name of the Lord our God Some put their tru-----
 we will remember we will remember the Name of the Lord our God
 Some put their tru-----st in Chariots put their trust in Chariots & Some in Horses but
 put their trust their trust in Chariot. Some put their trust in Chariots & Some in Horses but
 -----st in Chariots put their trust in Chariots and So-----me & Some in Horses
 Some put their trust in Chariots put their trust in Christ & Some in Horses

we will remember but we will remember but we will remember the name of the Lord we will remember remember
we will remember but we will remember but we will remember the name but we will re-mem-
we will remember we will remember we will remember but we
we will remember we will remember we will remember the name of the Lord our God
the Name the Name of the Lord our God but we will remember we will remember the Name of the Lord but we
ber the Na- me of the Lord our God we will remember we will remember the Name of the Lord of Lord our God
will remember the Name of the Lord our God we will remember but we will remember the Name of the Lord
but we will remember but we will remember the Name of the Lord our God but we

will remember but we will remember the Name of the Lord our God remember remember remember

but we we will remember the Name of the Lord our God remember remember remember but we

our God we will remember the Name of the Lord our God remember remember we will remember but we

will remember we will remember the Name of the Lord our God remember remember we will remem-

but we will remember but we will remember the Name of the Lord our God

will remember we will remember the Name of the Lord the Name of the Lord our God

will remember we will remember the Name of the Lord our God

will remember but we will remember but we will remember the Name of the Lord our God

